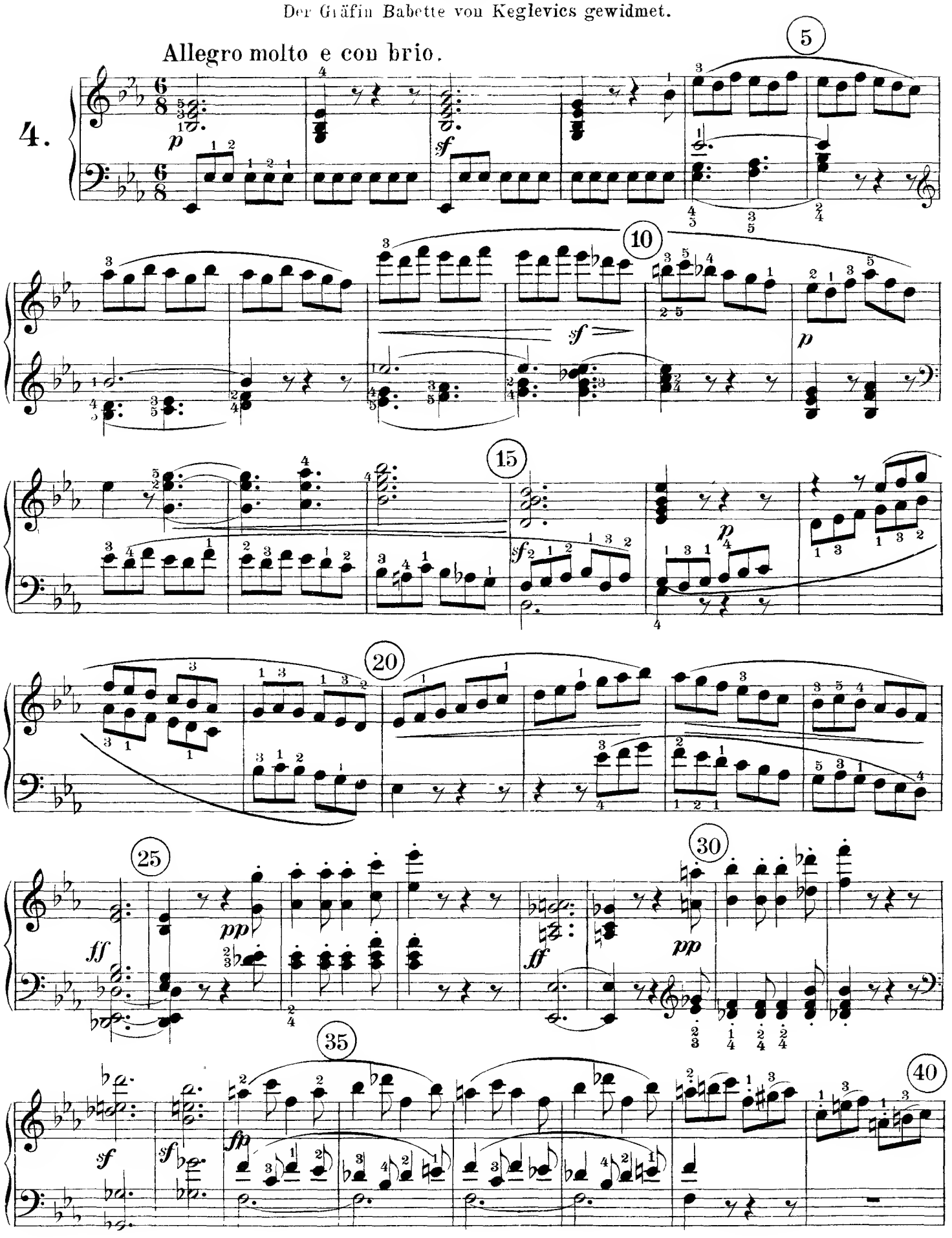
Sonate.

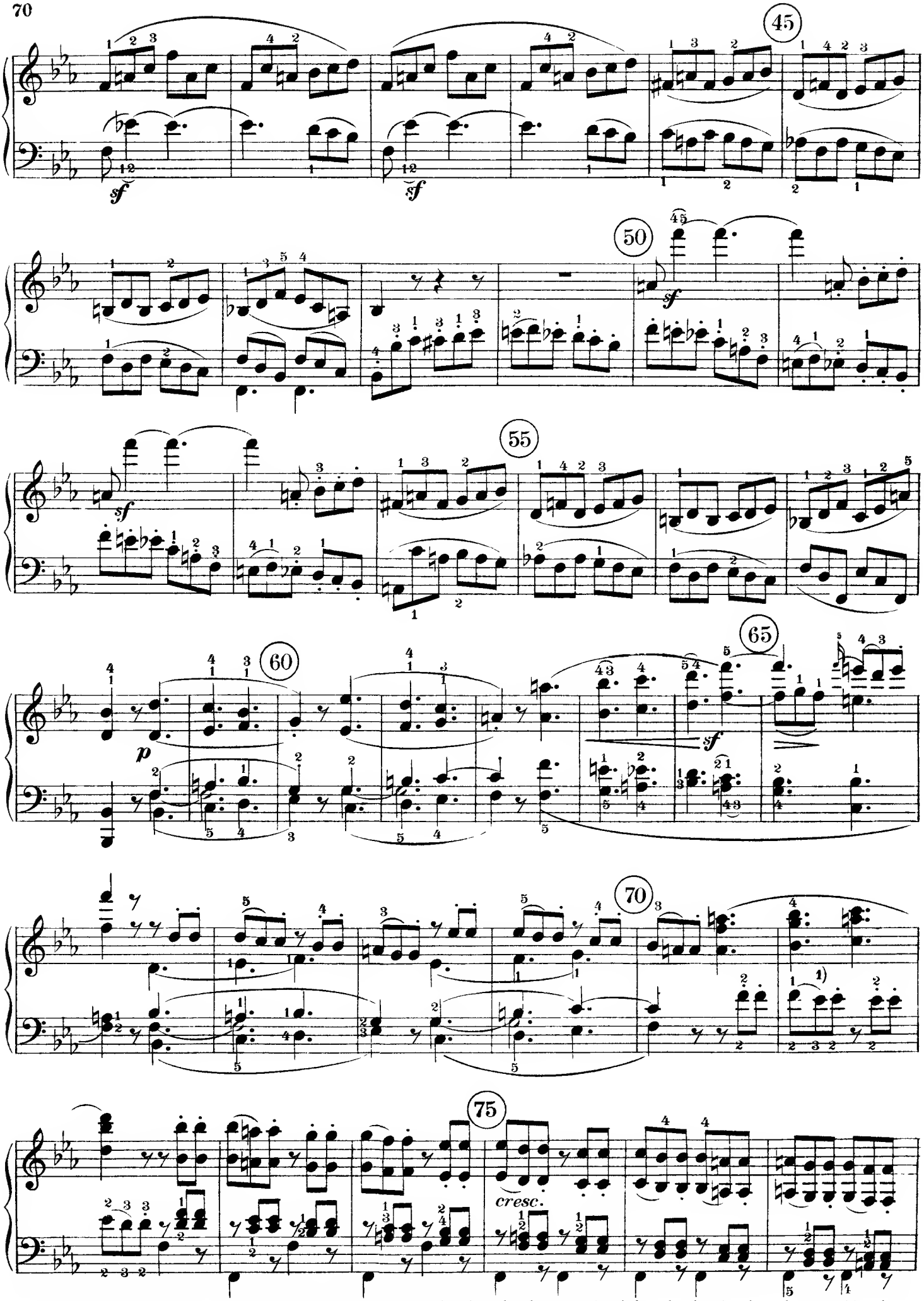
Op. 7.

Der Gräfin Babette von Keglevics gewidmet.

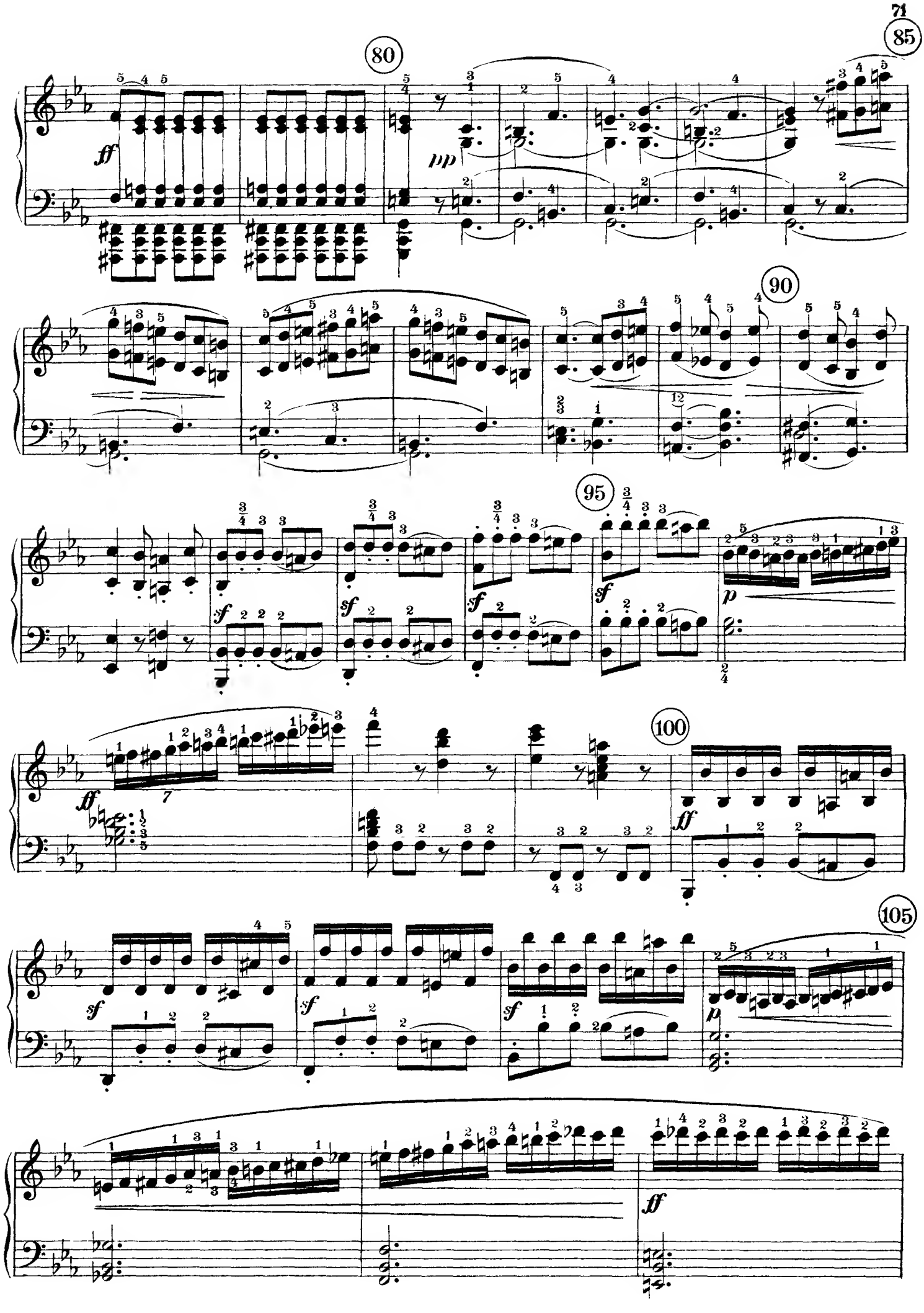
4.

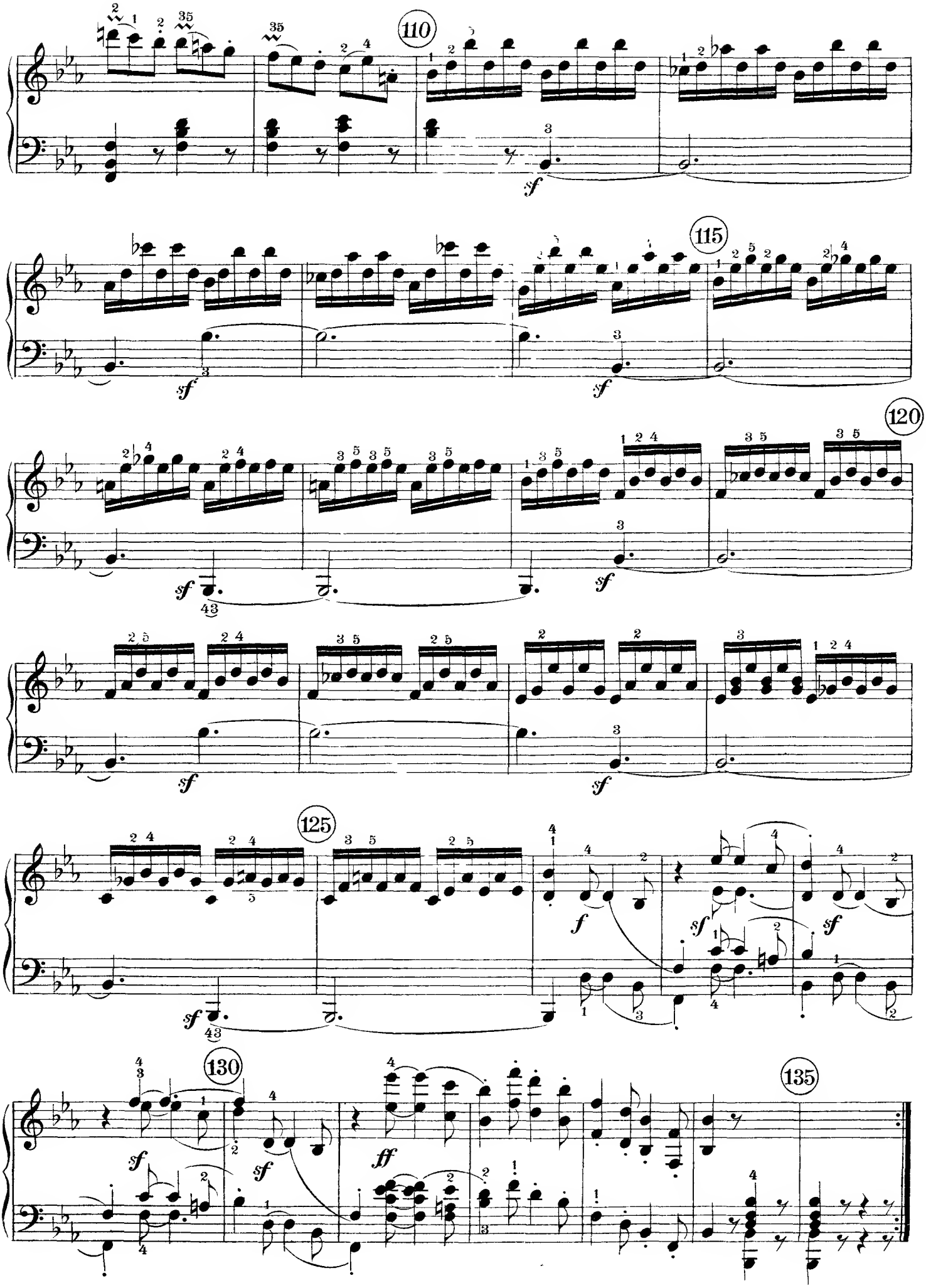
Allegro molto e con brio.

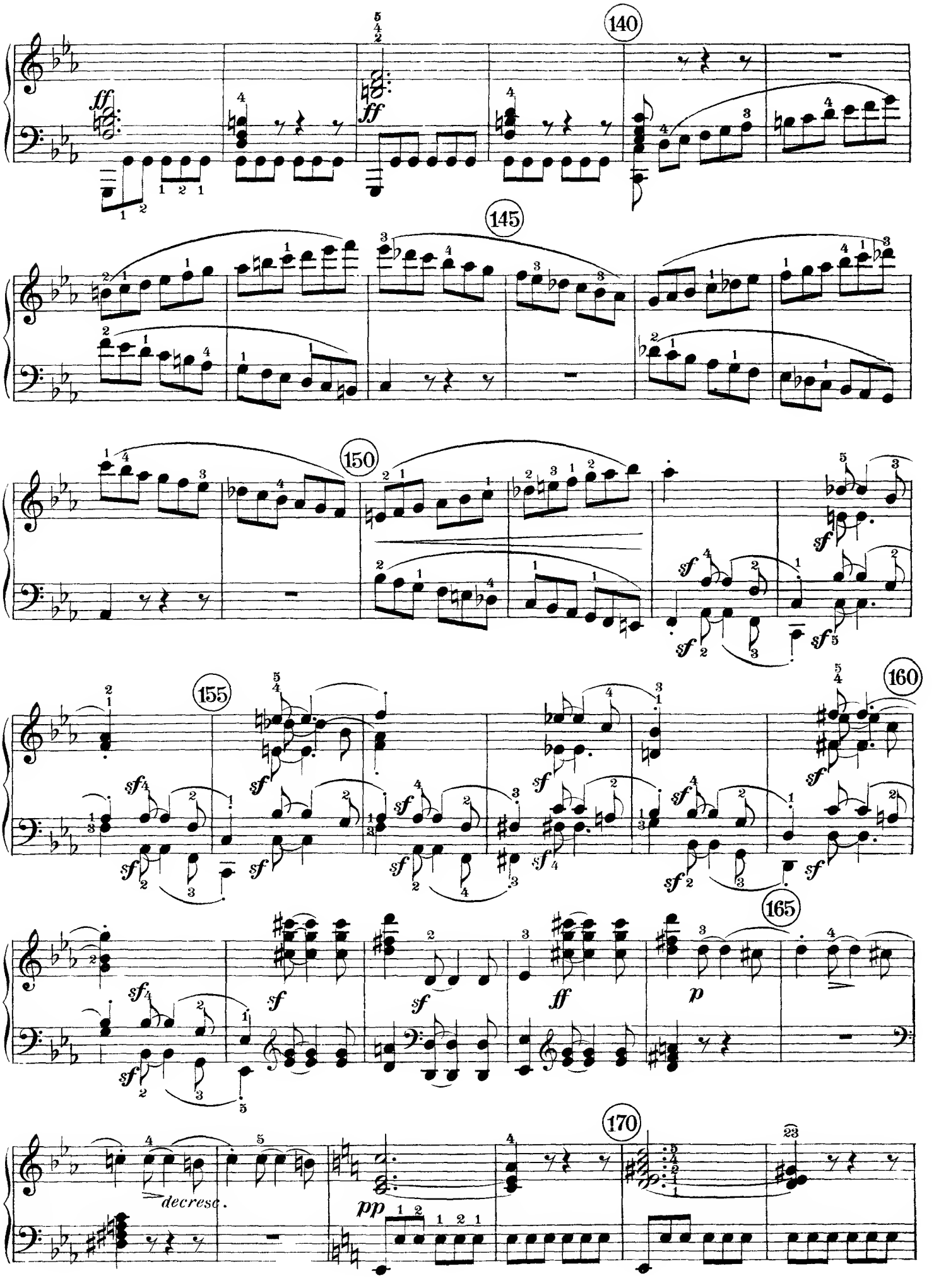


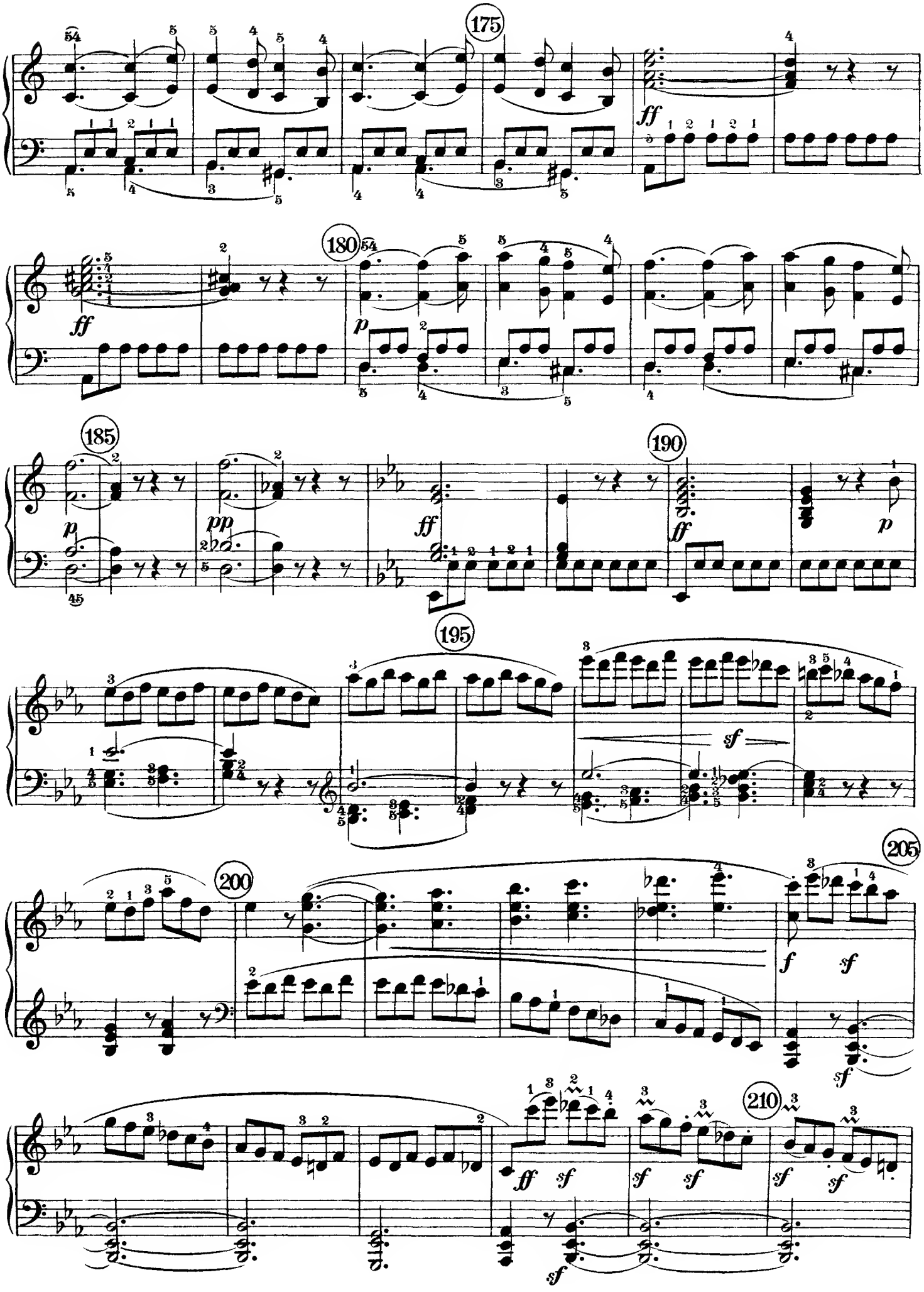


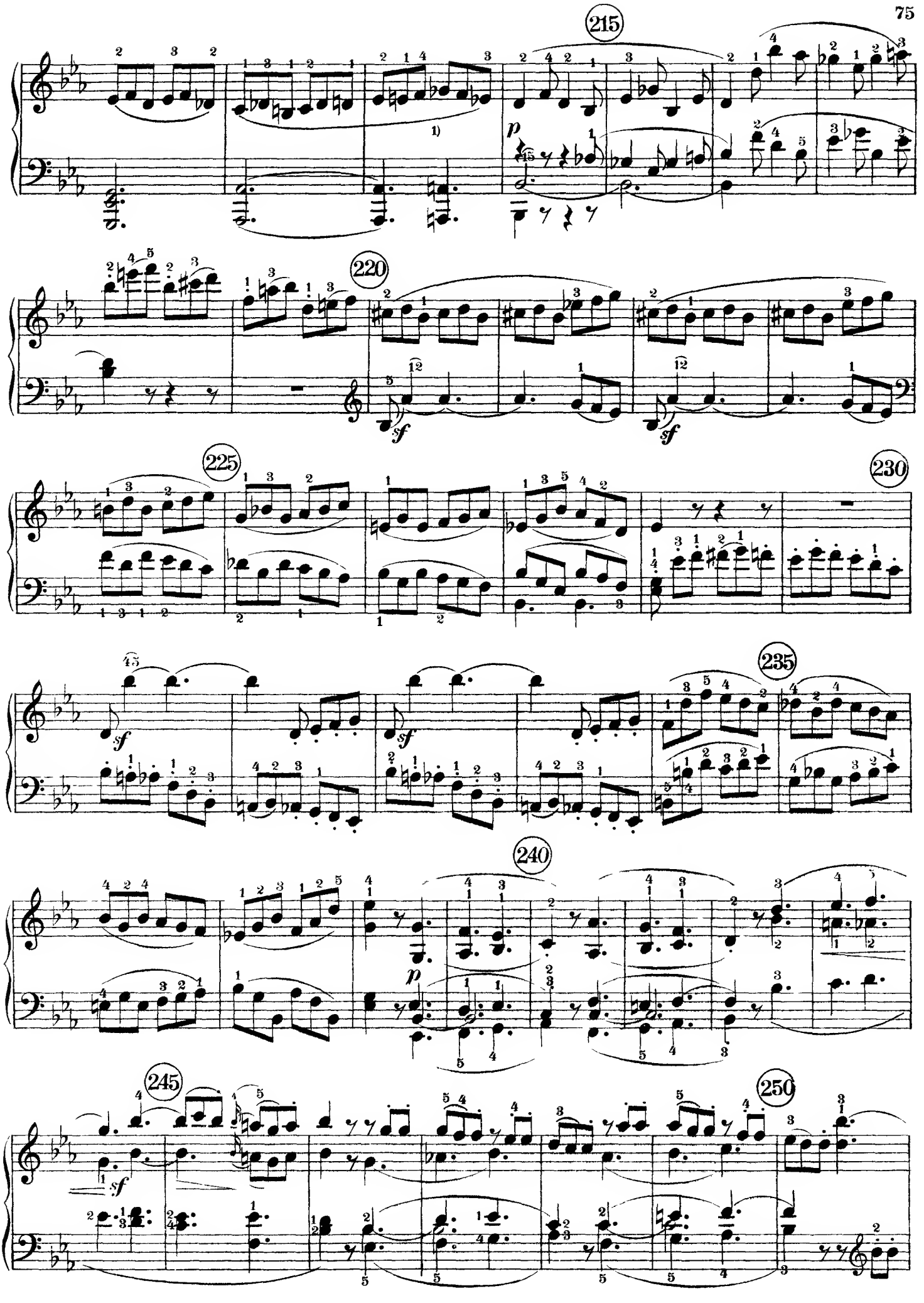
1) Contrary to the original edition, Artaria 1797, most editions print at this place the chromatic *e*♮ (before the *e*♭); but here the composition does not imitate the chromatic middle voice of mm. 63–65; rather it prepares for the diatonic one of mm. 73 & 74.


80
85
90
95
100
105
ff
pp
sf
p

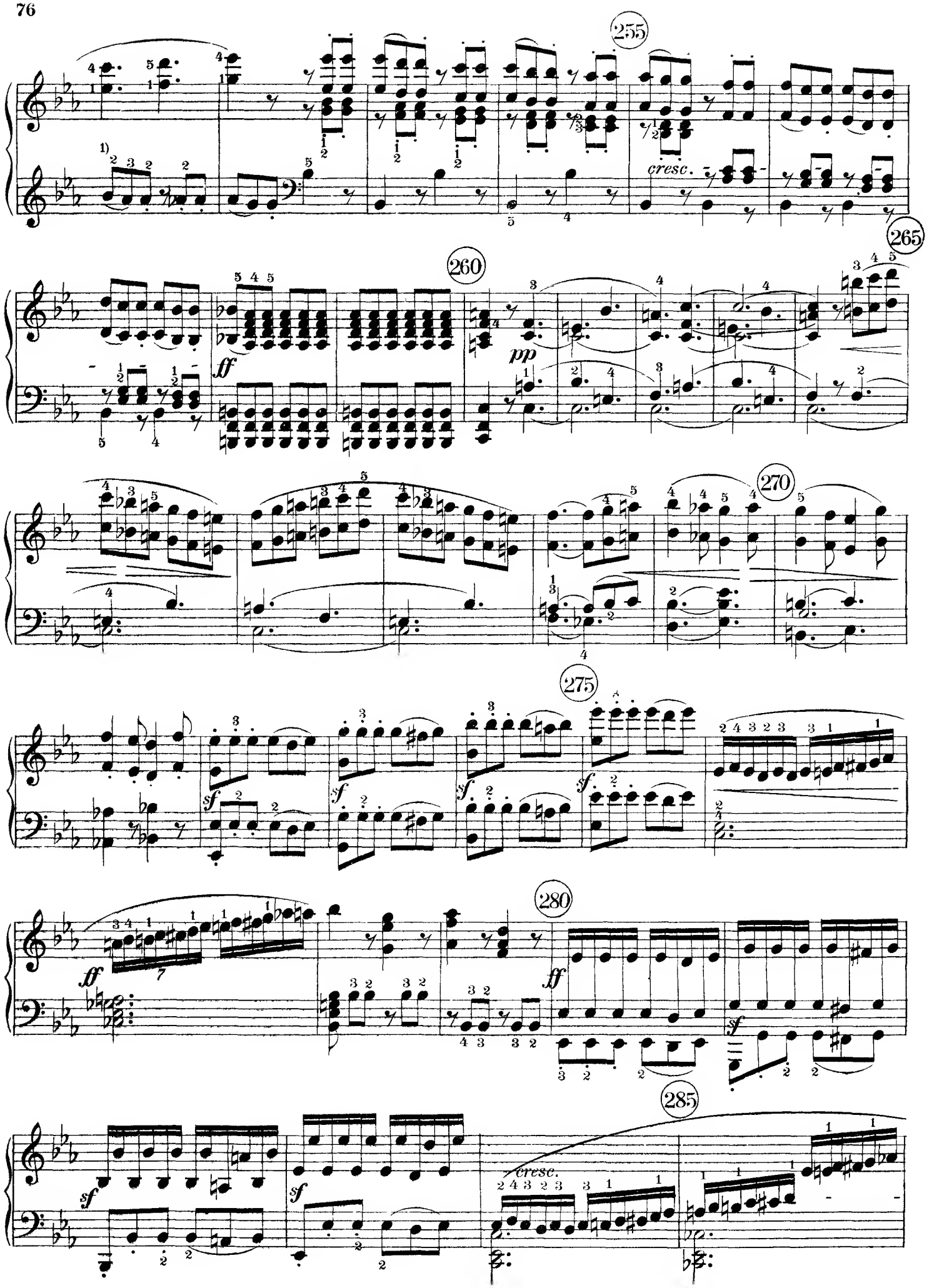

110
115
120
125
130
135
sf
f
ff


140
145
150
155
160
165
170
ff
sf
p
pp
decresc.

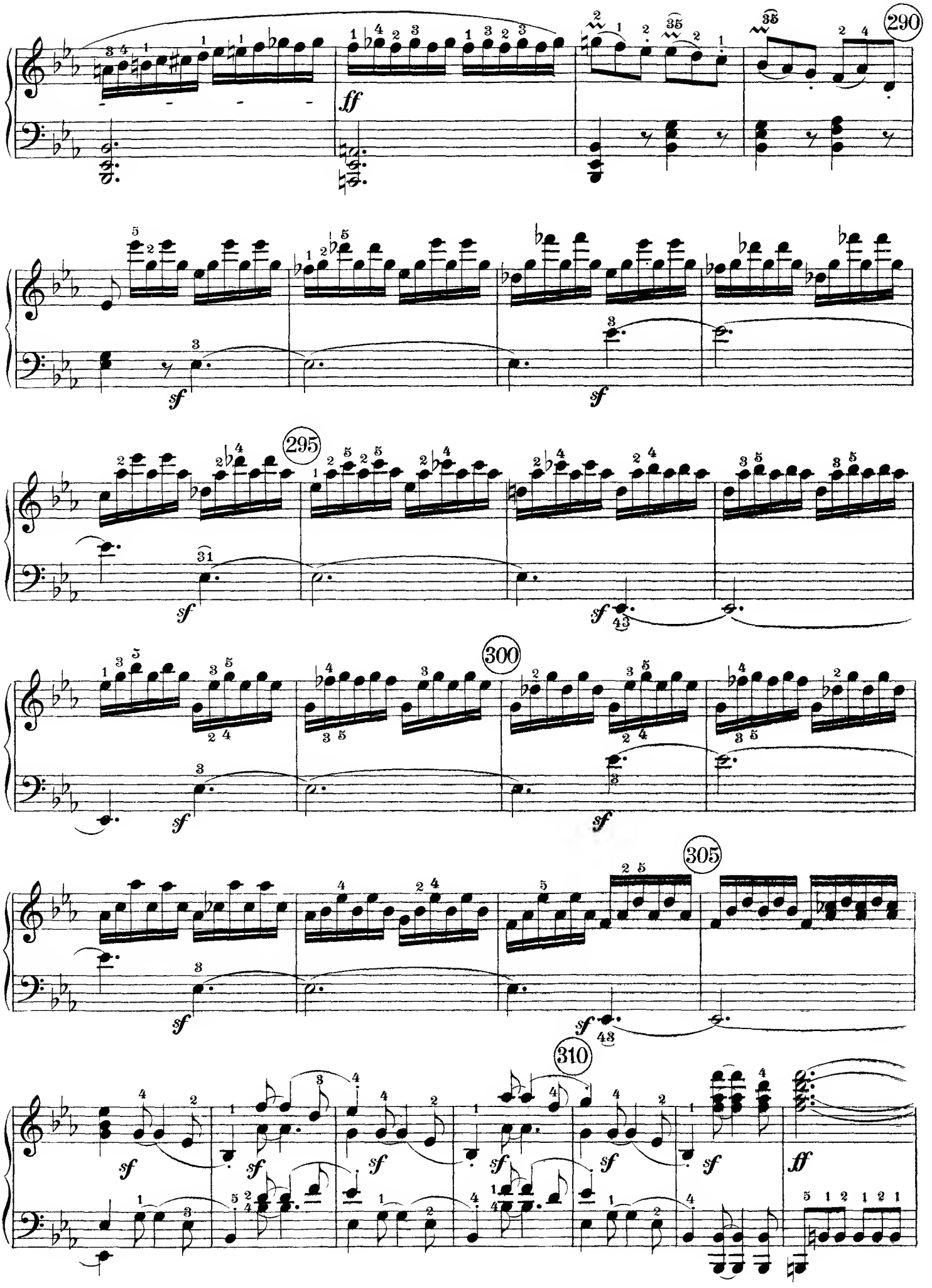

175
ff
180
ff
p
185
p
pp
190
ff
ff
p
195
sf
200
205
f
sf
sf
210
ff
sf
sf
sf
sf
sf
sf

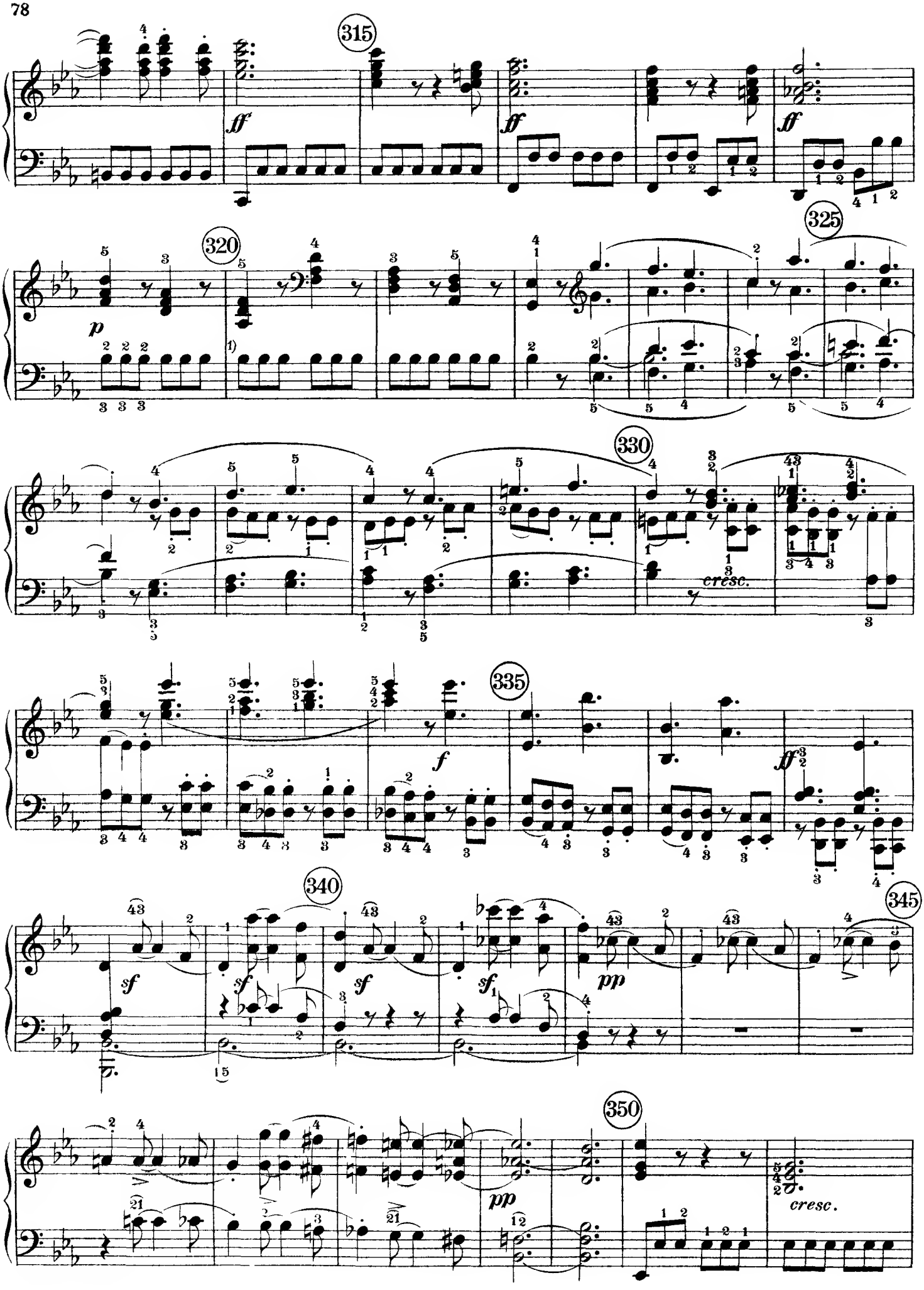


1) The first edition lacks the ♭ before the g^1, but $g\flat$ is needed here because of the mixture that follows.

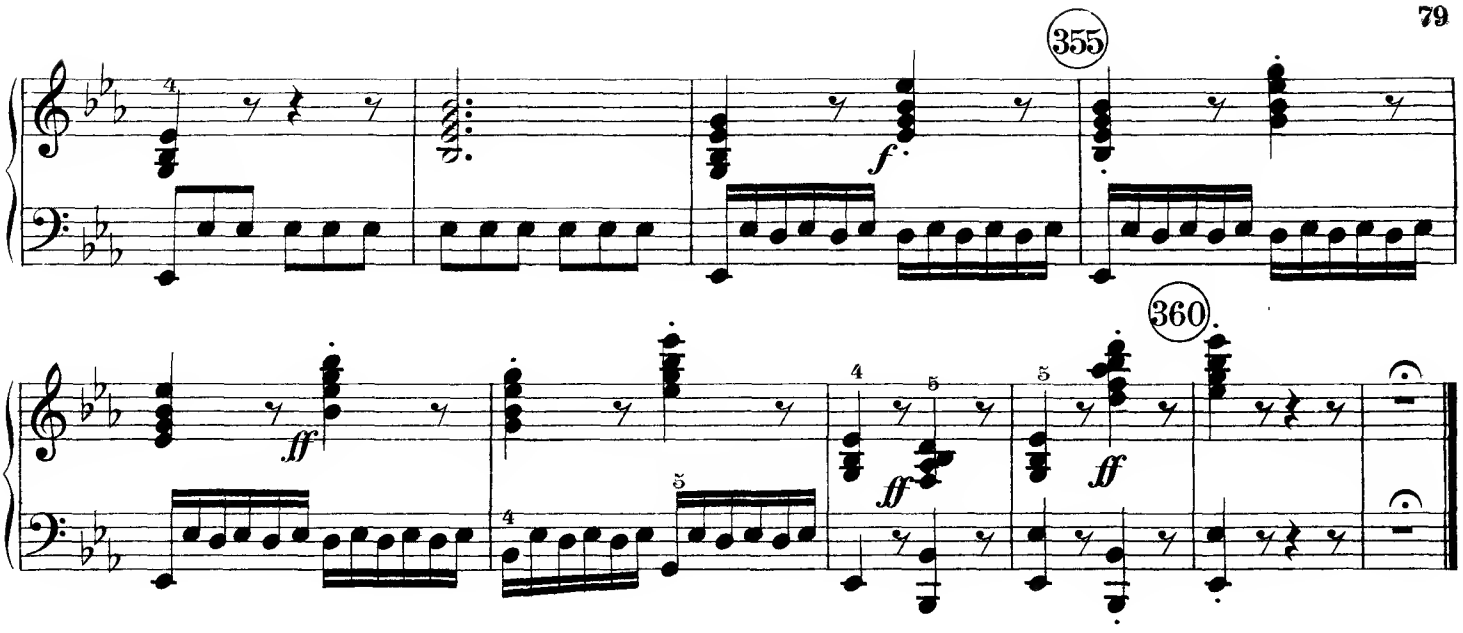


1) Cf. the remark on m. 72.

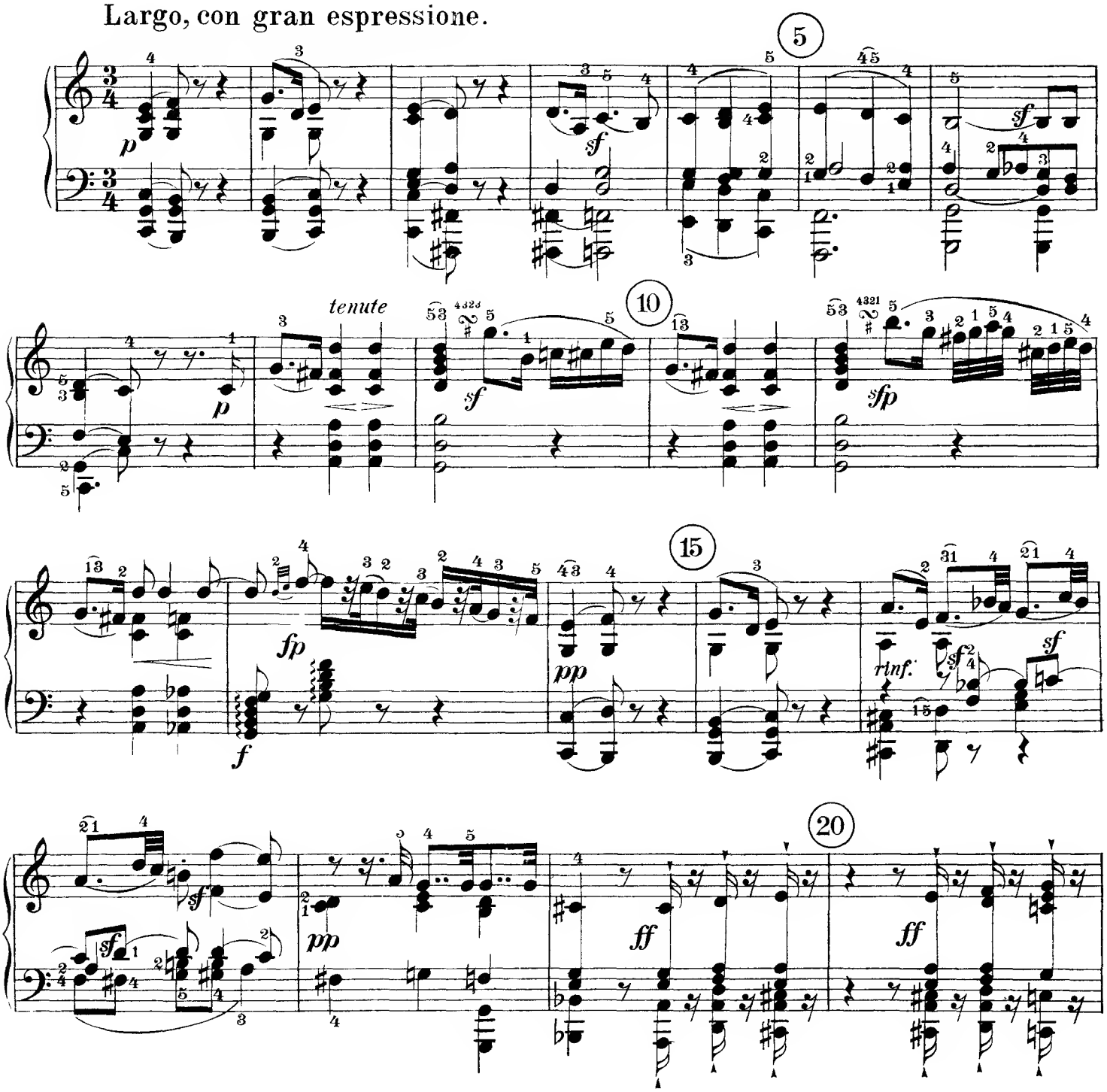

290
ff
sf
295
sf
sf
300
sf
sf
305
sf
sf
310
sf
sf
sf
sf
sf
ff

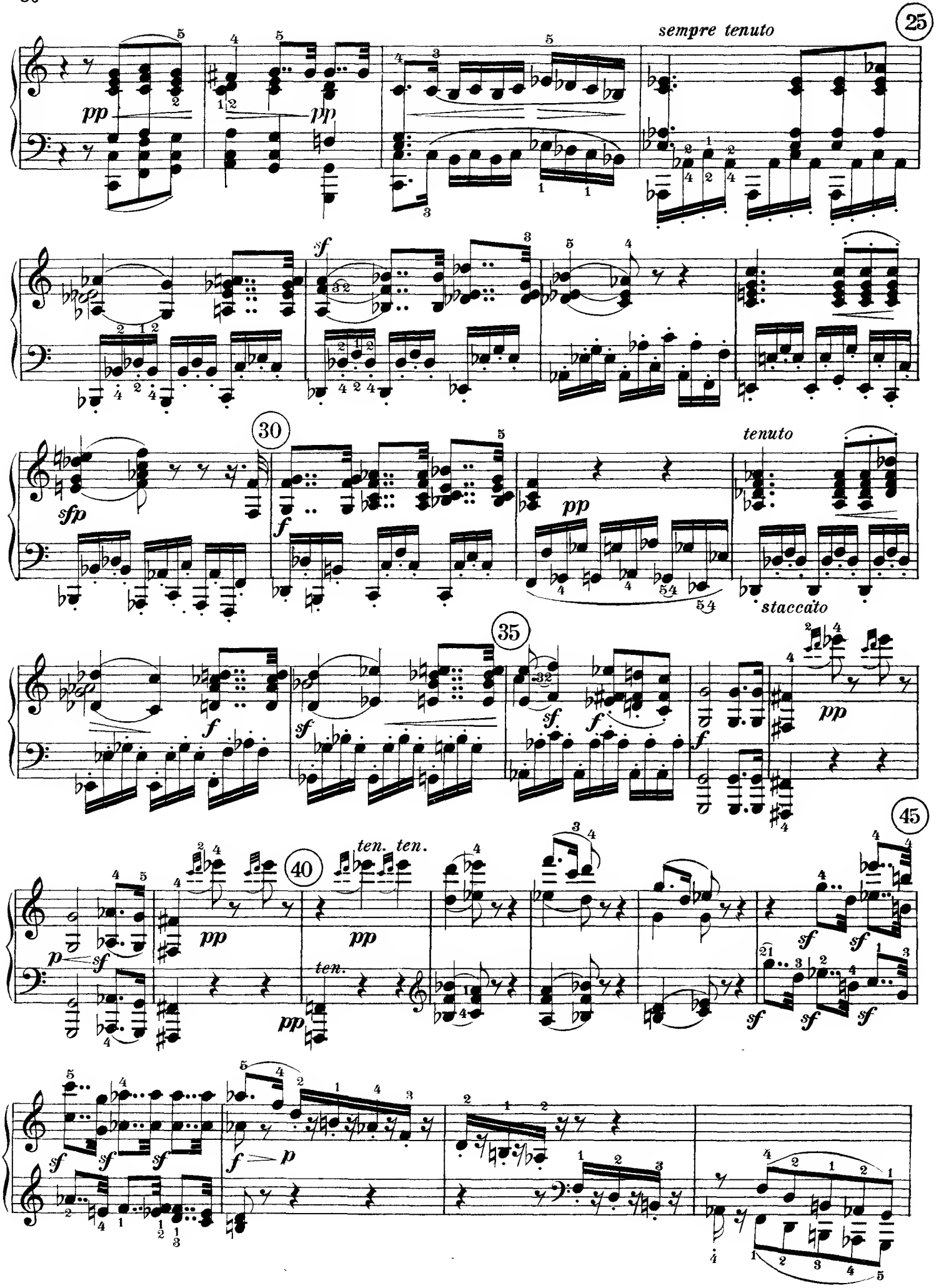


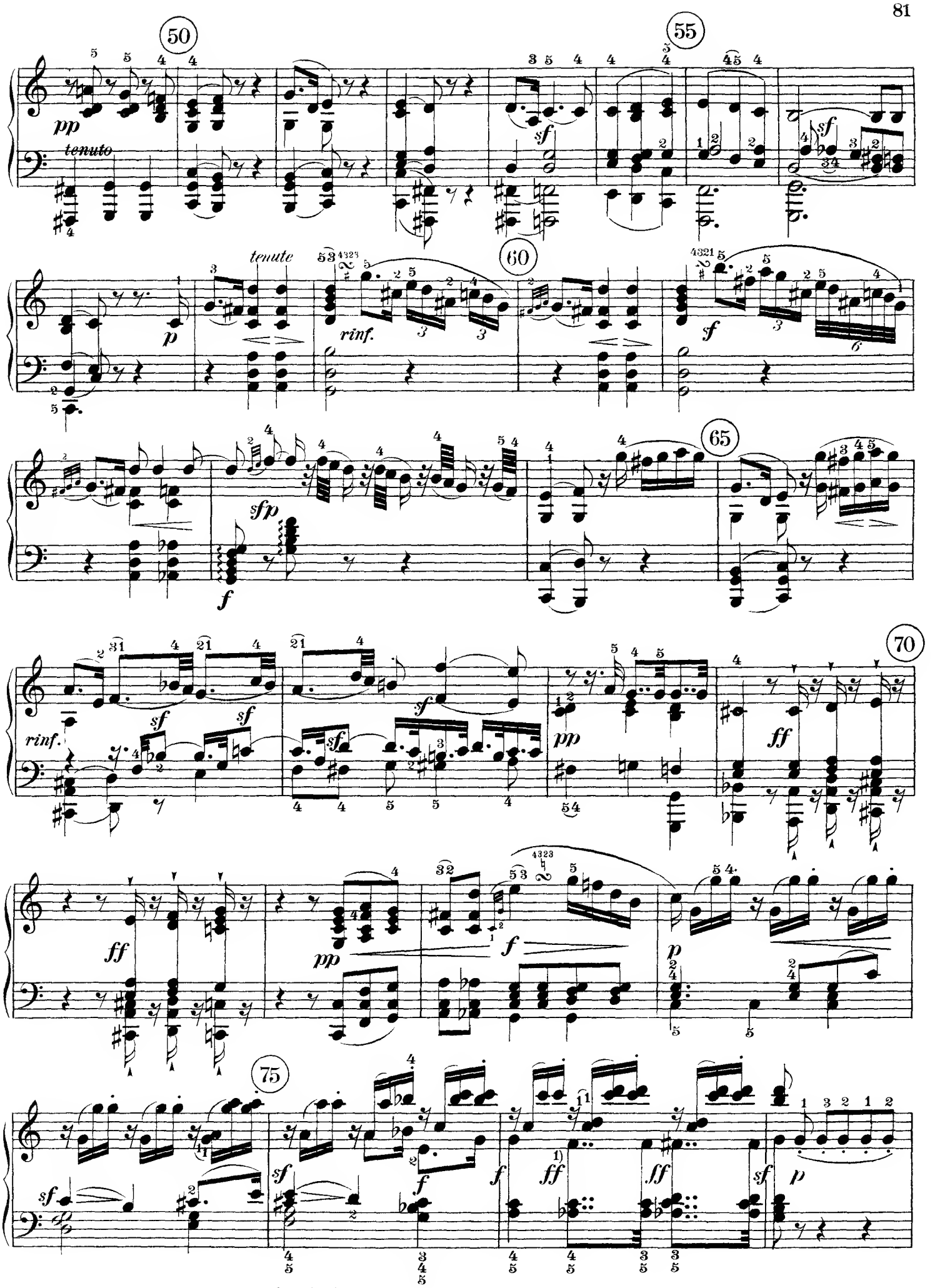
1) Here the l h plays over the r h



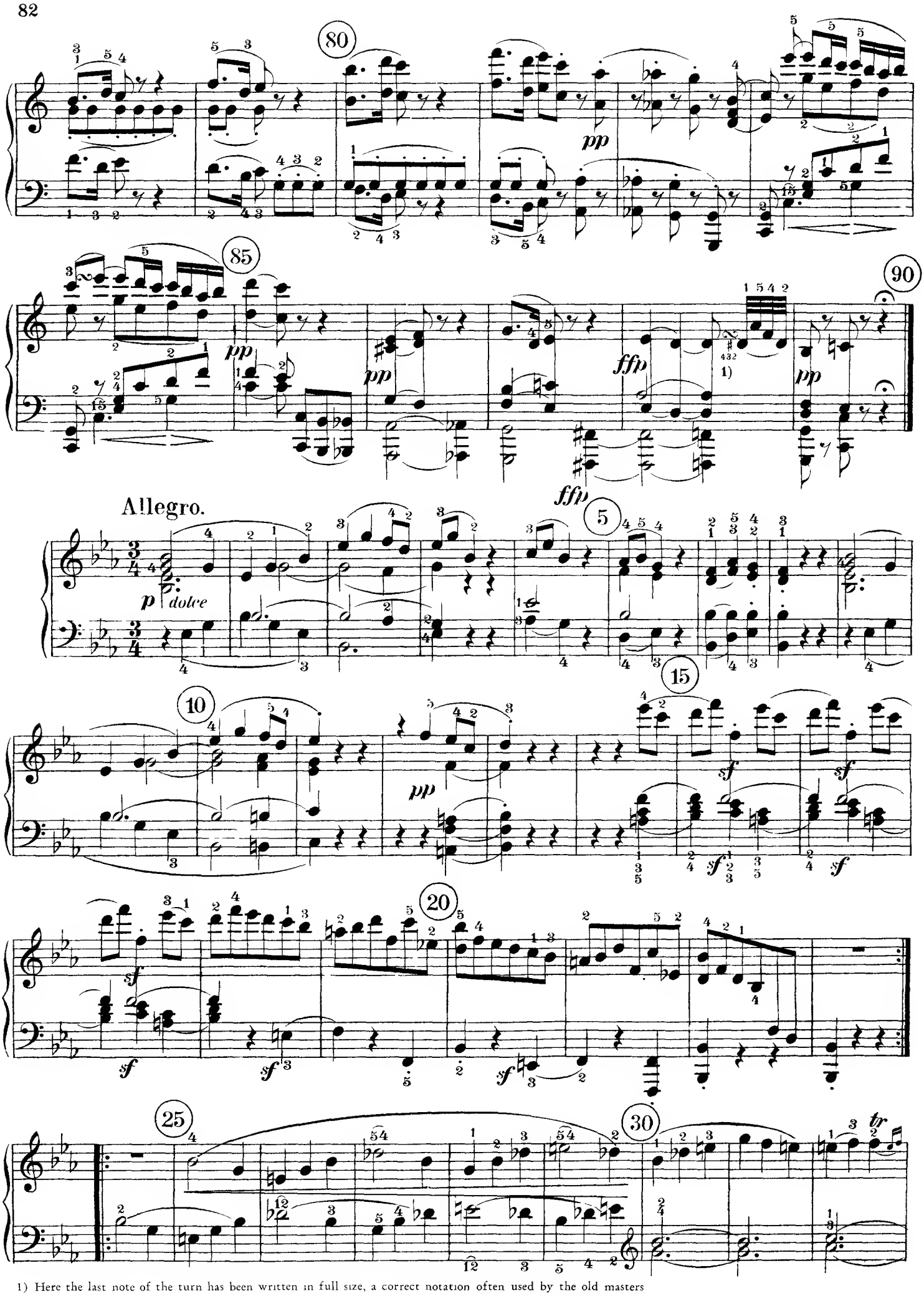
Largo, con gran espressione.



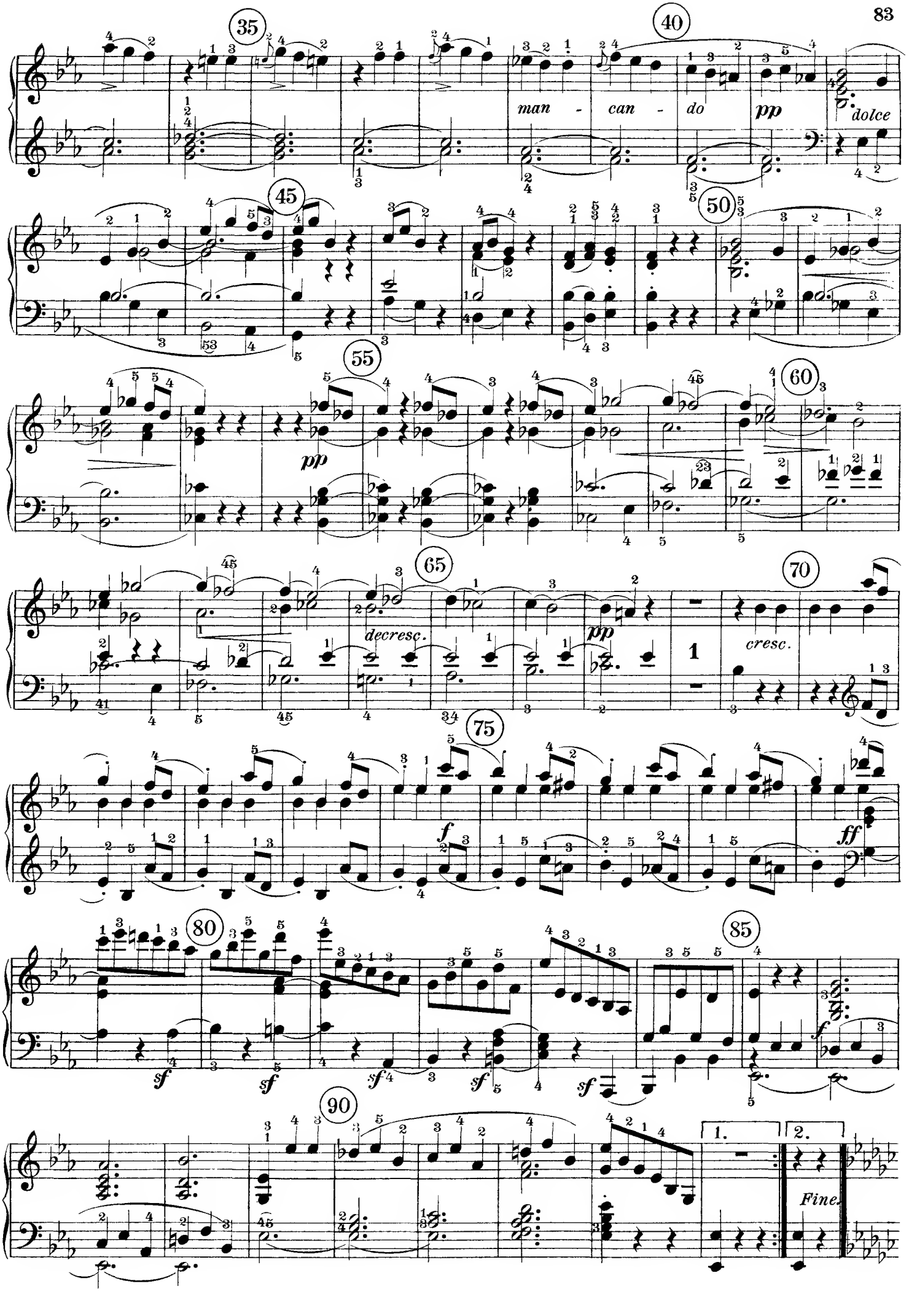

25
sempre tenuto
pp
pp
sf
30
sfp
f
pp
tenuto
staccato
35
f
sf
sf
f
f
pp
45
40
ten. ten.
p
sf
pp
pp
ten.
pp
sf
sf
sf
sf
sf
sf
sf
f
p



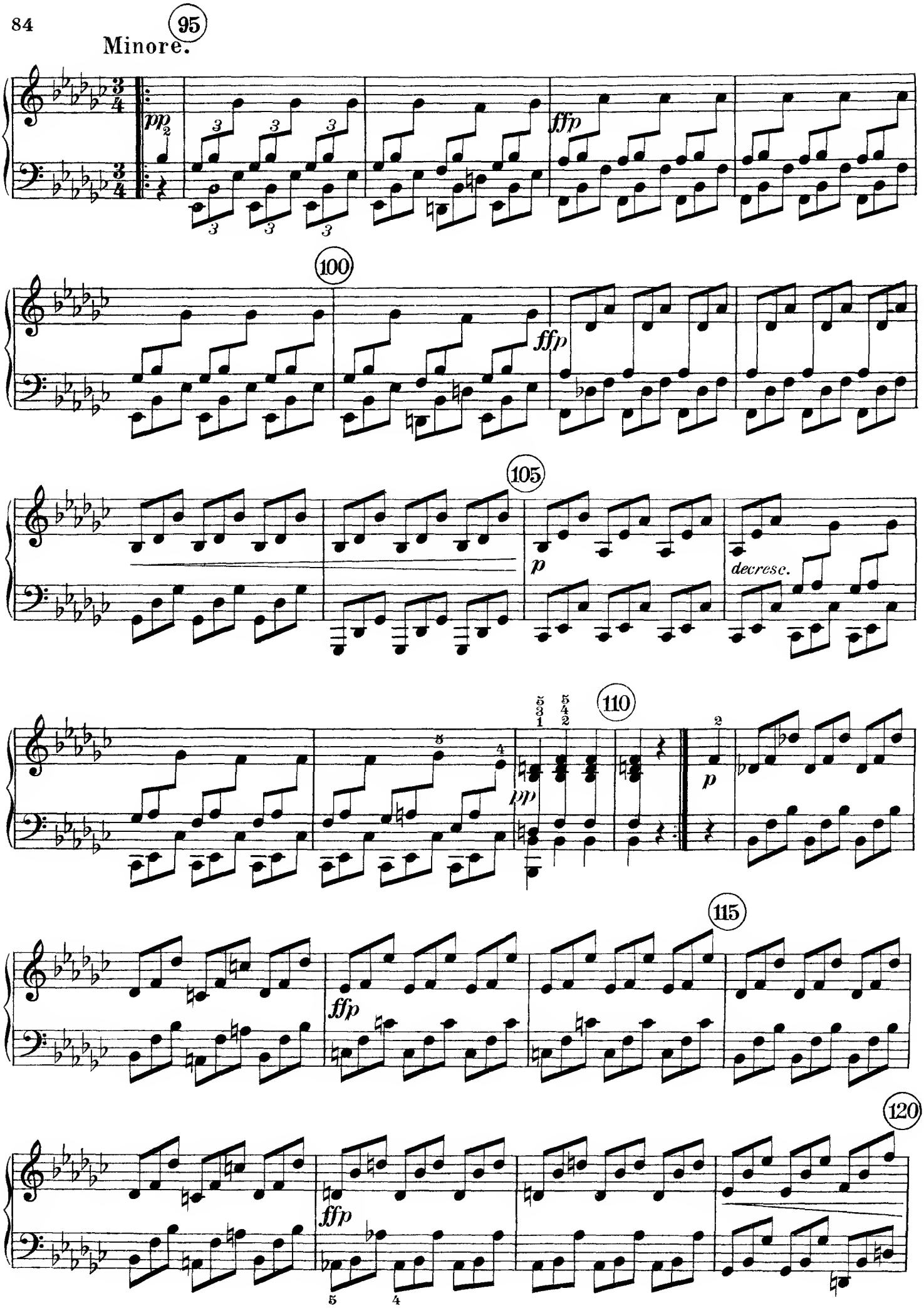
1) Thus in the first edition; more recent editions have *ab* only on the 3rd quarter-beat.

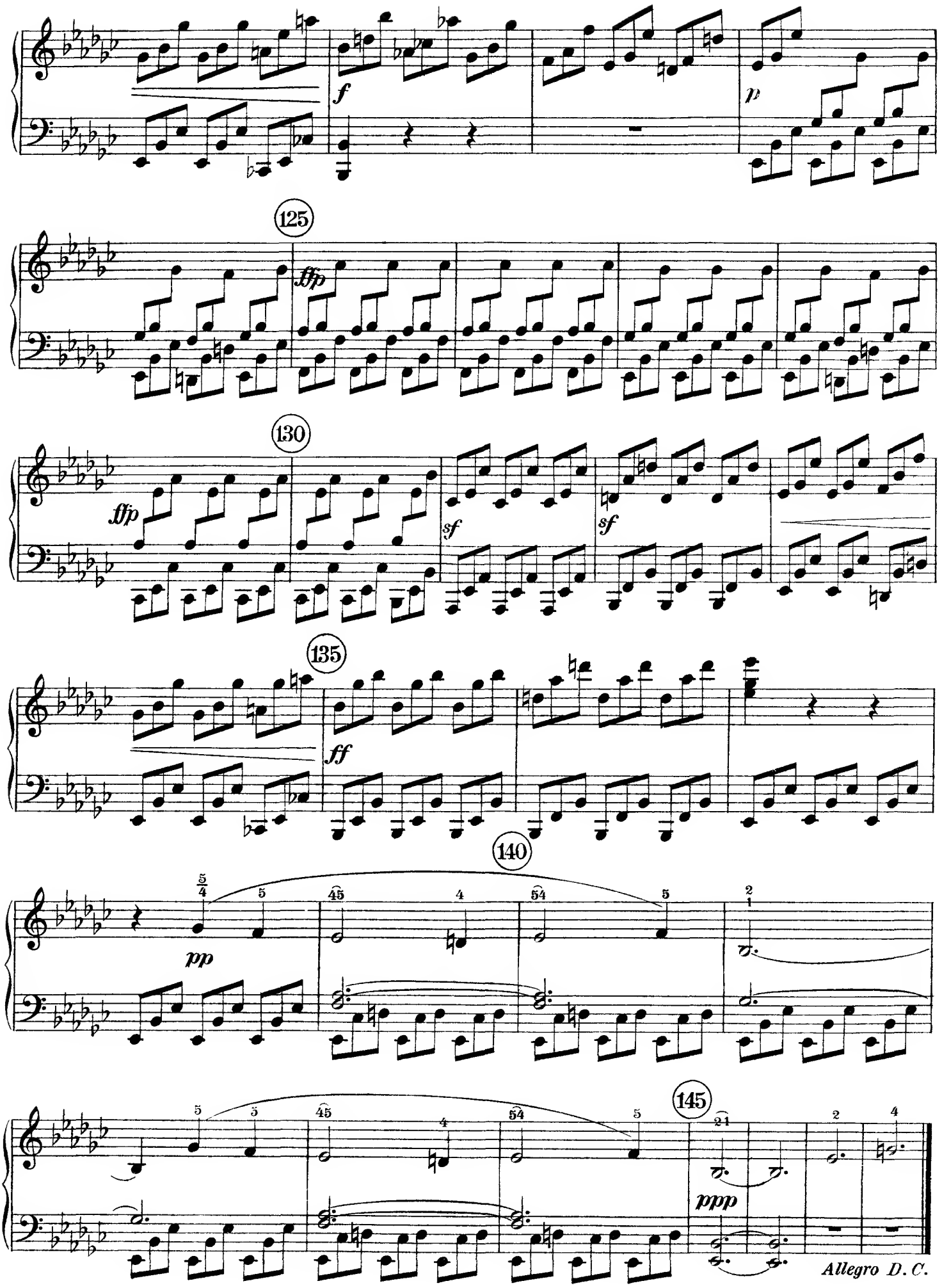


1) Here the last note of the turn has been written in full size, a correct notation often used by the old masters


35
40
man - can - do
pp
dolce
45
50
55
pp
60
65
decresc.
pp
70
cresc.
75
f
ff
80
sf
sf
sf
sf
sf
85
f
90
1.
2.
Fine.

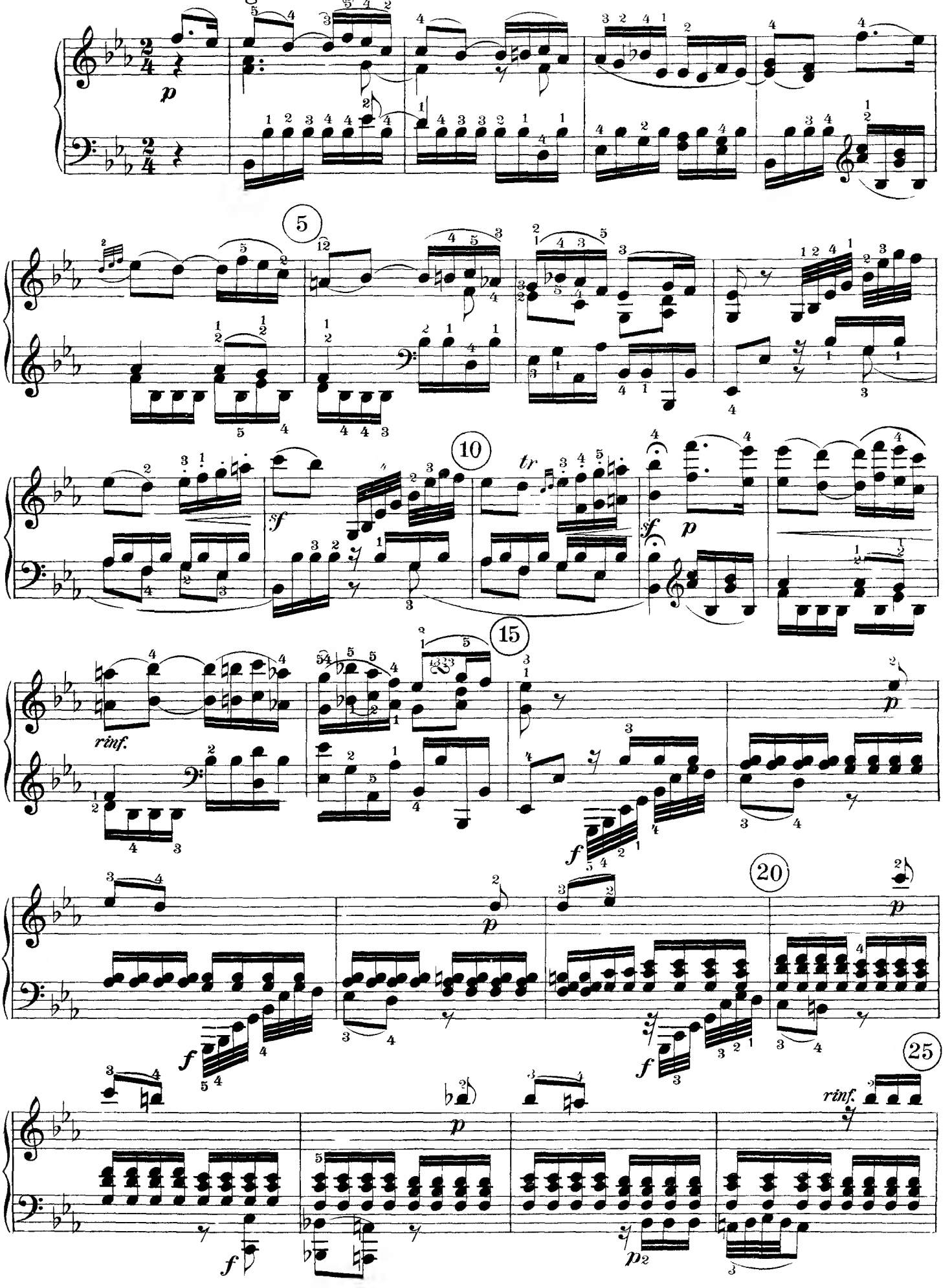
Minore.

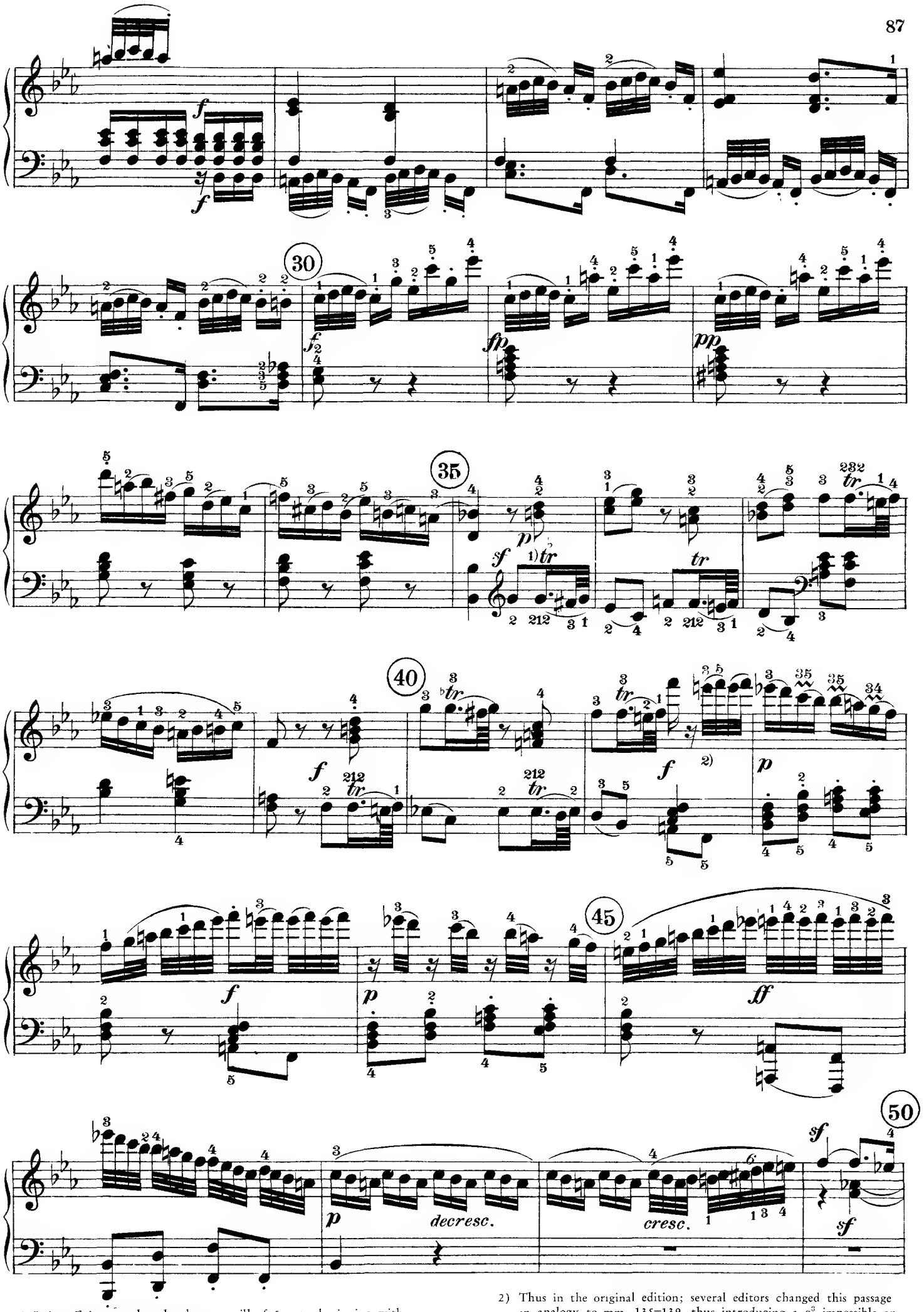



f
p
125
fffp
130
fffp
sf
sf
135
ff
140
pp
145
ppp
Allegro D. C.

RONDO.

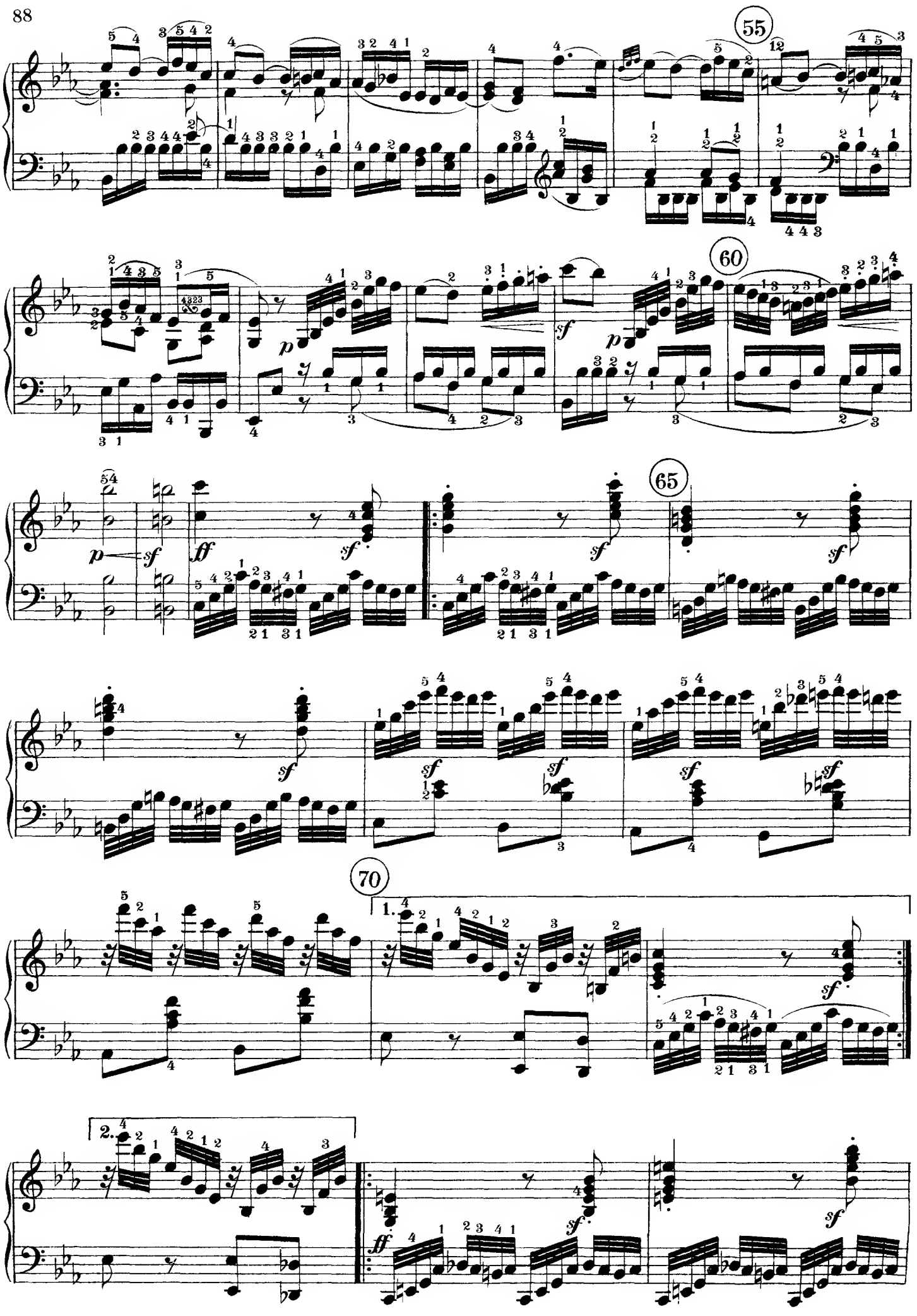
Poco allegretto e grazioso.

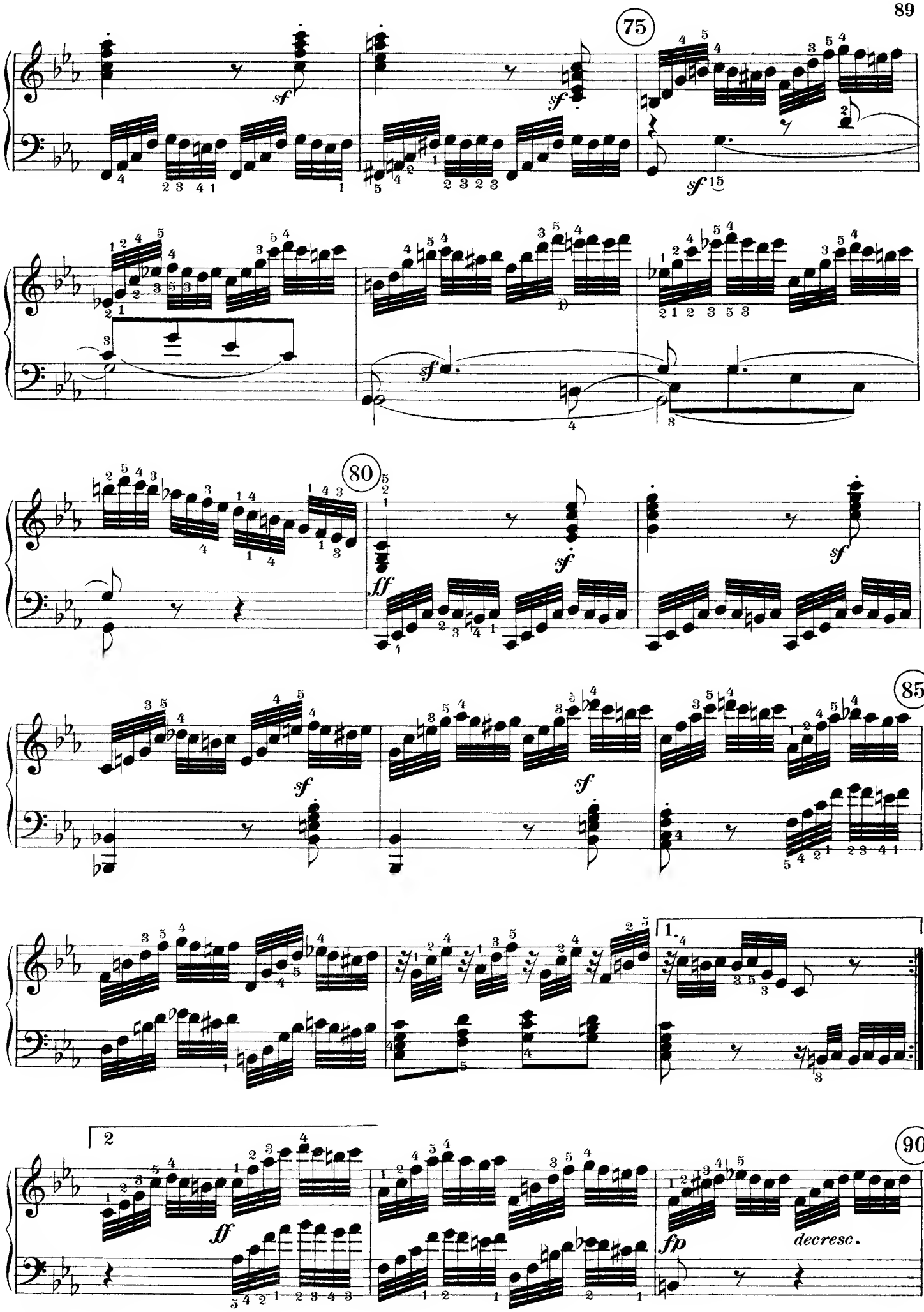




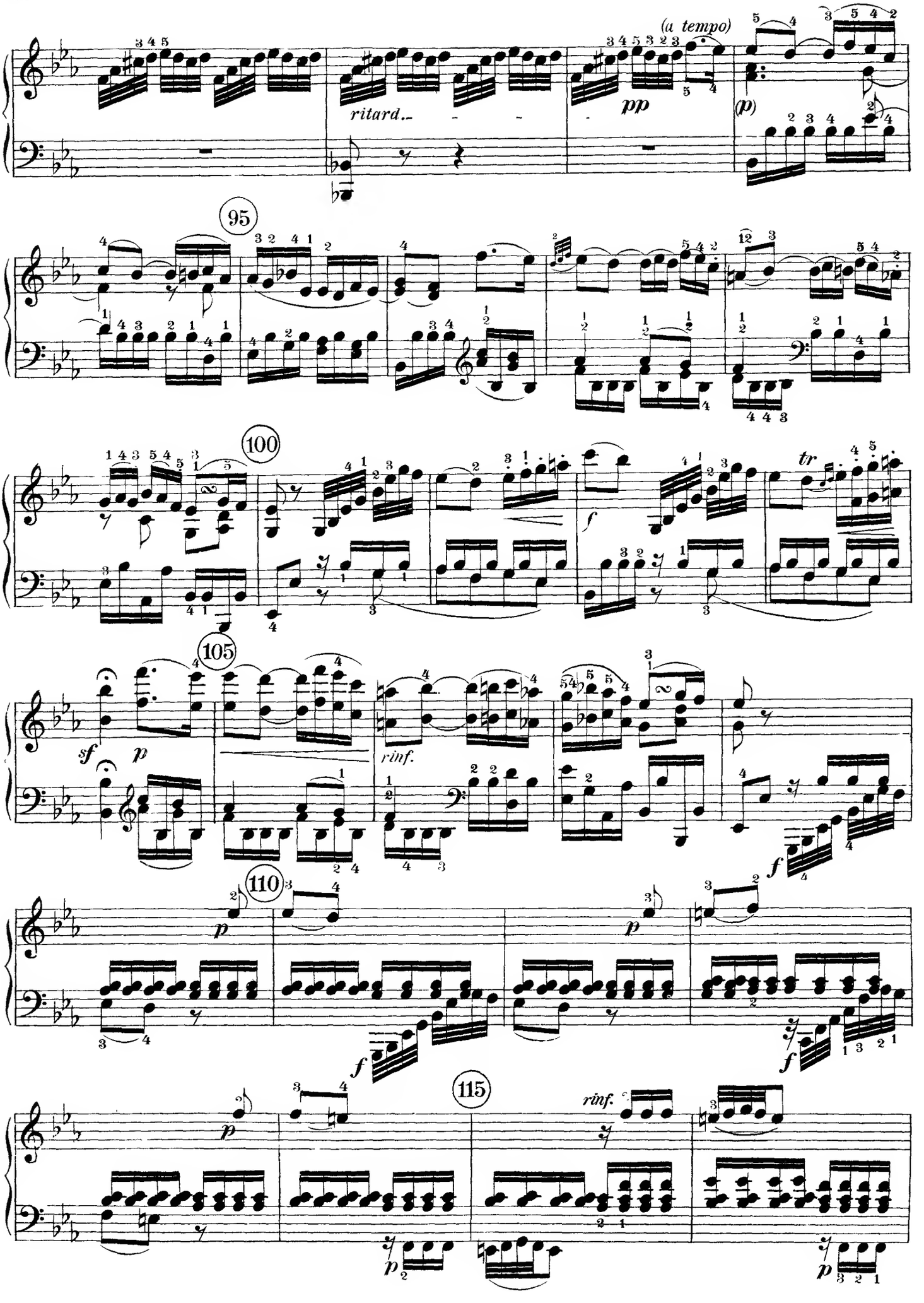
1) It is sufficient to play the shortest trill of 5 notes beginning with the main note (see the fingering).

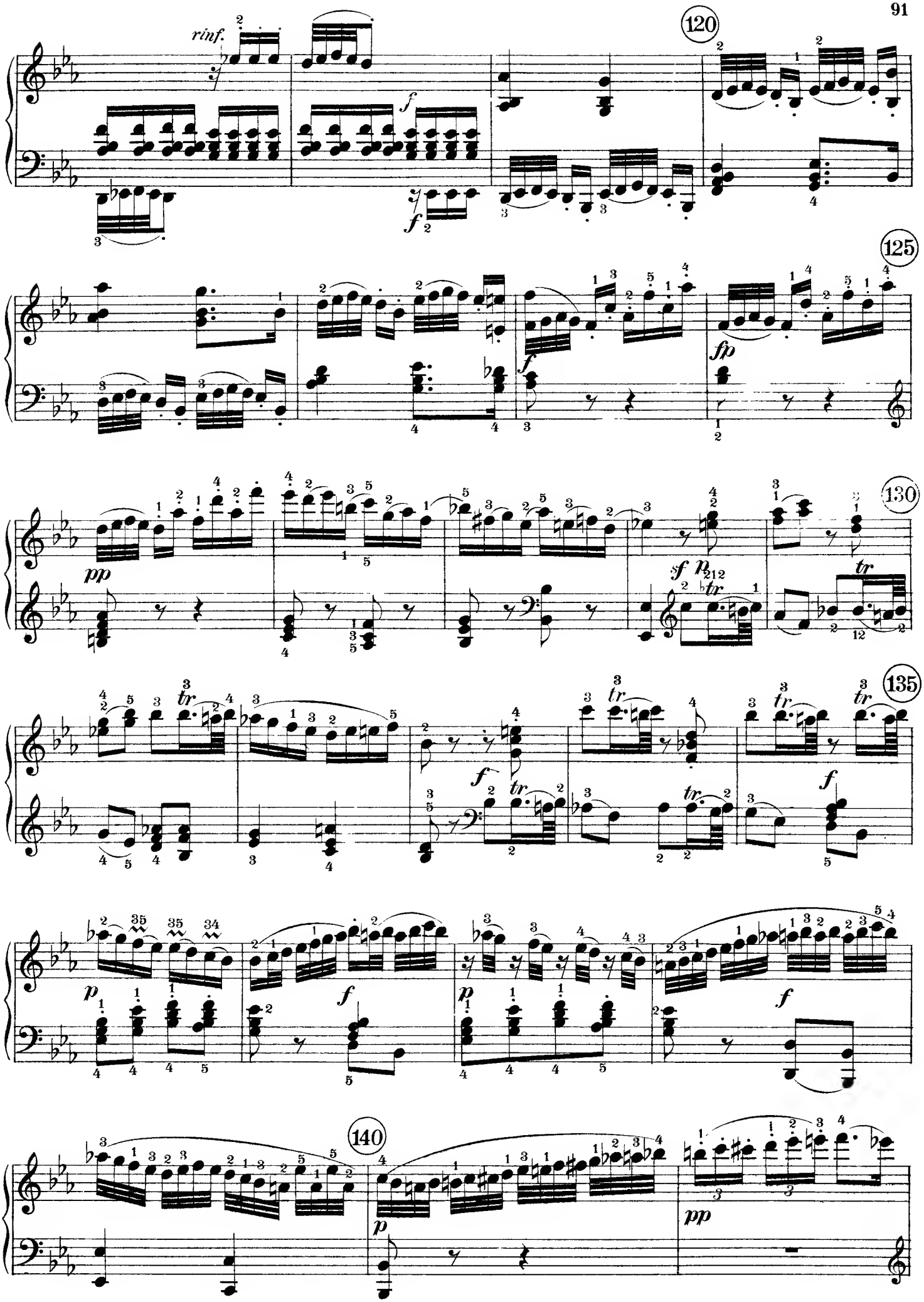
2) Thus in the original edition; several editors changed this passage in analogy to mm. 135–139, thus introducing a g^3 impossible on Beethoven's piano.

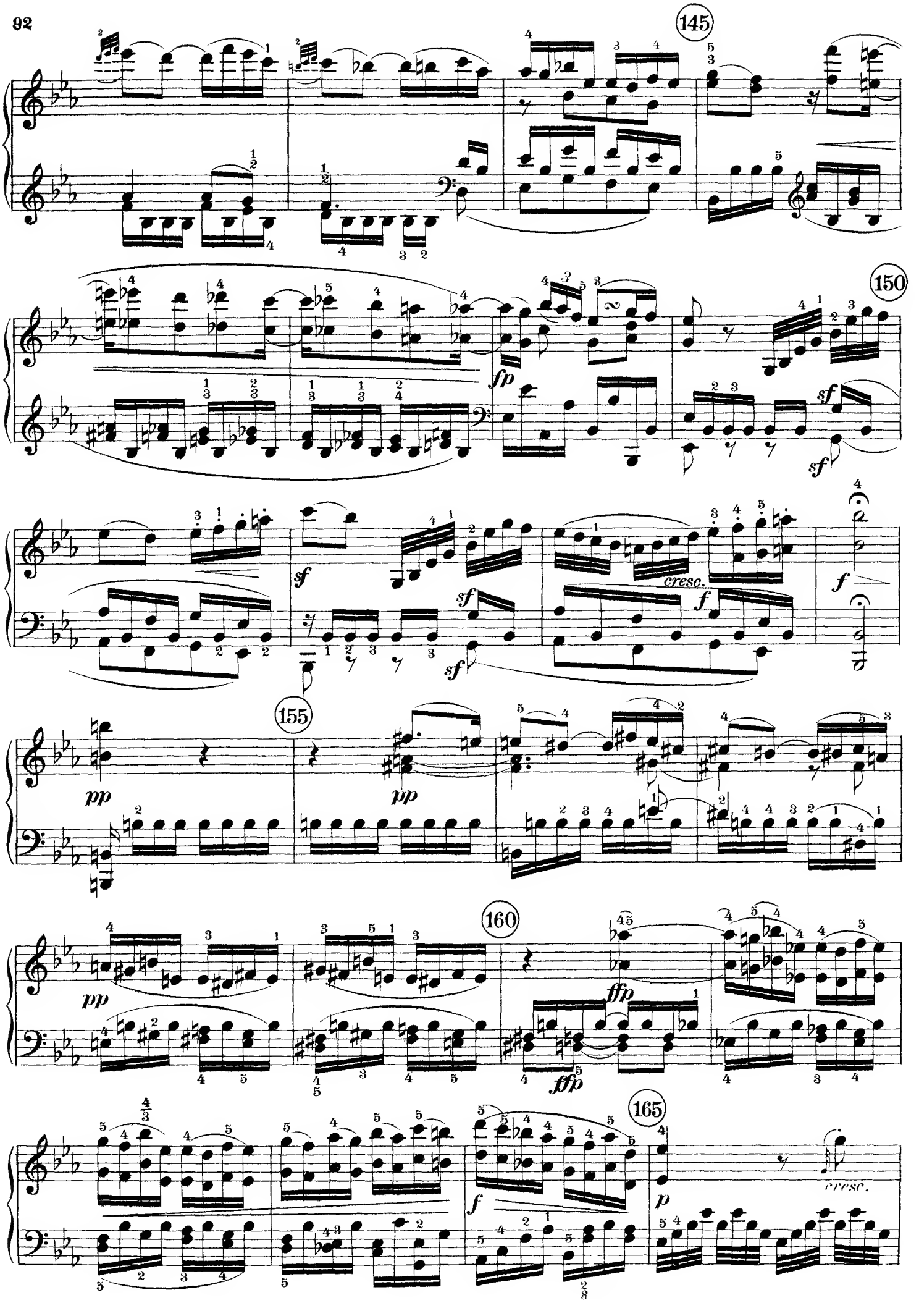

55
60
65
70
1.
2.
p
sf
ff

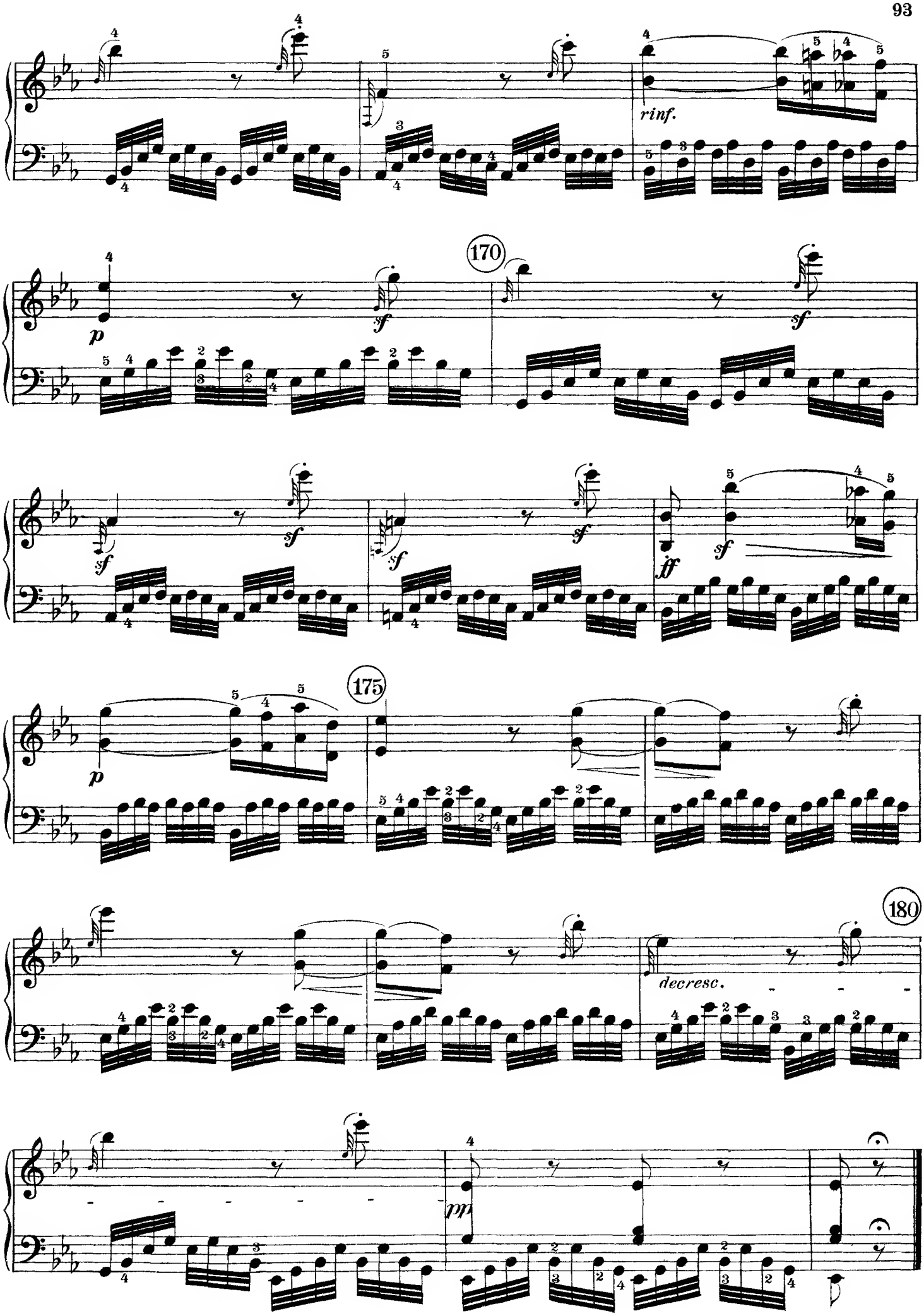


1) See footnote to m. 42


(a tempo)
ritard.
pp
(p)
95
100
tr
f
105
sf
p
rinf.
110
115


rinf.
120
125
130
135
140


145
150
fp
sf
sf
sf
sf
cresc.
f
f
155
pp
pp
160
pp
ffp
fffp
165
f
p
cresc.


rinf.
170
p
sf
sf
sf
sf
sf
ff
175
p
180
decresc.
pp